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TEACHING THE OTHER LANGUAGE

BY

TELEVISION AND RADIO

Report Presented to the Royal Commission  
on Bilingualism and Biculturalism

L.G. Kelly

March 1966





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French as a

Radio Timor

Table I

T.V. Timor

Table II

Table III Phonetic Alphabet used in the Report



## Introduction

After a short introduction describing the present setting of language teaching by Mass Media, this report deals with the Radio and Television programmes that are produced and broadcast on the sole responsibility of the CBC to teach Languages. It is important that the only English course among them, Let's Speak English, was not developed to teach French-Canadians but to teach immigrants.

Part 2 begins with a consideration of the CBC T.V. Programme Visite au Québec and then takes each Province in turn proceeding from east to west. Part 3 gives a summary of the situation and adds recommendations to correct the present situation which is not at all encouraging. The picture emerging is a mixed one of professional skill and amazing ineptitude, both costing time and money, but doing little to enhance the prestige of either language.

Annexed to the report are a timetable of Radio Broadcasts and a timetable of telecasts for as much of the country as I have been able to track down. The third Annexe is a table of the International Phonetic alphabet to guide users of the report in the interpretation of phonetic transcriptions. Sounds in standard French are ringed.

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given.



### The Setting

Canada, like most other countries, has experimented with using the communications media to teach subjects in the school curriculum. The need for such teaching, however, has become more urgent in recent years as the increase in school population has outstripped the recruitment and training of teachers. From the evidence afforded by studies in the Educational Division, nowhere is the need more urgent than in the teaching of the Humanities.

In teaching languages Radio and Television can be especially useful. From a technical viewpoint they are now capable of transmitting and reproducing speech and music at a reasonable degree of fidelity, an important point, seeing that the learner lacks in a foreign language the powers of phonetic inference long practice has developed in his own. From an educational point of view they are a valuable means of varying the classroom routine and of allowing the pupils to hear other people speaking French on English besides their teacher and themselves. Moreover, being essentially vocal mediums, they lend themselves to transmission of language lessons. T.V., having a visual side, allows many means of demonstration which are not possible on Radio. But because of its extra possibilities it poses extra production problems, demanding more finesse in its handling.





### The Present Situation

There are two groups of programmes that teach the official languages of the country. With one exception, Let's Speak English, those presented on the normal CBC network and the affiliated stations are primarily for entertainment, but they do include a language teaching aim. Let's Speak English is the only programme not directed to the teaching of French. The CBC network programmes do not fit into any school system.

Each province, in addition, has a series of school broadcasts. (Certain provinces, notably the Maritimes, have pooled resources. As well as being one of the most compact regions in Canada, it has perhaps the gravest shortage of qualified teachers anywhere.) In general the programmes are produced by the CBC in cooperation with (which usually means "at the instruction of") the Local Department of Education. In all provinces the local stations carry school broadcasts of general interest originating from the CBC. The only French programme of this group, Visite au Québec is broadcast in 7 provinces. In general there is a change of programme every year. One would get the impression from the voluminous correspondence involved in this project that the provinces think more of their T.V. than of their Radio.





There are certain private authorities who broadcast French lessons. The Metropolitan Educational T.V. Association of Toronto serves a large area round Toronto with Educational Telecasts covering the whole syllabus. Likewise there are school boards all over the country who use private stations.

Alberta is the only province where the provincial authorities take no part in T.V. and Radio teaching. There it is the preserve of the School boards of Calgary and Edmonton who use a course made in Boston by Anne Slack. We have very little information on the degree of use of these programmes anywhere - they are by no means compulsory listening or use, and indeed their fixed time of broadcast could make fitting them into a school timetable rather difficult.

It has been impossible to track down all the programmes in use in Canada. But in this project I describe about 90% of them and there is no reason to believe that the pattern is any different in those I have omitted.





## Part I    CBC Programmes

The only radio programme broadcast on the general network to teach French is Time for French, which recently seems to have abandoned its own title and taken over the T.V. title of French for Love. There is, incidentally, no programme to teach English on the French networks.

### 1.1 Radio

Time For French            (Jan. 20, 1962 and Dec. 26, 1964)

Time for French (or French for Love) is a weekly quarter-hour programme conceived, written and broadcast by Gérard Arthur and his wife, Sheila, with the occasional assistance of their two children, Isabelle and Pierre. Each programme consists of a sketch revolving round a family situation which can cut very close to the bone. Both languages are used - the proportion of time spent in French being slightly higher than that in English. This has proved difficult to judge as all the characters use both languages quite freely, even changing from one to the other during a speech.

The programme is aimed at those with more than a rudimentary knowledge of French - though it is possible for such people to enjoy the programme and probably to gain a lot from it. The standard of the French is uniformly good.



Mr. Arthur and the children speak with a metropolitan accent, while Mrs. Arthur speaks with a North American accent, that is however not excessive. The 1964 Tape shows quite an improvement in this regard over the 1962. The English is of a normal educated standard in all speakers.

As these programmes do not constitute a course in French it would be foolish to look for the criteria of selection, gradation, presentation and repetition in all their rigour. All that can be said is that the vocabulary and structures used flow naturally out of the situations presented in each programme. The programmes all being self-contained units, there is no gradation of the course. Where the dimensions of sight and touch are absent, methods of meaning presentation are restricted to translation, and guided inference from contexts.

It is noticeable that the 1962 tape relies heavily on translation, more heavily than the 1964. At this stage in the development of the programme the translation is usually slipped in as an interjection, or as a repeated question: -

Sheila Et tout ce tas de cadeaux est le tien,

Gérard All these presents for me?

Sheila Not for you, dear; from you.





It will be noticed that the translation is not intensely literal, but in a very natural way allows one to infer the meaning of the French. Occasionally the English comes before the French: -

Sheila I've wrapped all your presents for you.

Gérard Tu as emballé tous les cadeaux que je donne?

The pace of the programme makes this rather schoolroom approach a credible performance and a source of entertainment.

In the 1964 tape the repertoire of Demonstration is much larger. Translation is still used, but it is supplemented by contextual means of showing meaning. For instance, when Isabelle tries to wake her mother at the beginning of the programme, the situation is made to tell its own story: -

Isabelle Mama, are you awake? Es-tu réveillée Maman?

Sheila Beat it, Isabelle!

Isabelle Oh, tu es réveillée, Maman!

Sheila Pas du tout, je dors profondément.

In this sequence we begin with translation and pass to situational means of telling the story. The listener is meant to infer from his general knowledge of the situation and tones of voice the general meaning of the sentences used.





Although there is no deliberate attempt at repetition most words of any importance are repeated 3 or 4 times. The pattern of repetitions is more even in the 1964 tape than in the 1962. There are, however, certain words which occur once and once only - doléances in the 1964 tape, but as this is a comparatively rare word no harm is done. If repetitions of words are too widely spaced for easy recall, a prop is always put in a translation or explanation to ensure understanding.

As entertainment, these programmes are first-class and any language-teaching they do is subsidiary to their main aim. But those who follow the programme and listen carefully to it, will learn some French and enjoy themselves at the same time.

## 1.2 Télévision

On T.V. side C.B.C. have three programmes - French for Love, a companion piece to Time for French; Chez Hélène, a children's programme; and Let's Speak English, a teaching programme for Immigrants. A fourth programme, Speaking French, designed and broadcast by Jean-Paul Vinay, is now off the air and has not been kept, as the production techniques were relatively simple. There are no corresponding programmes for teaching English on the French networks.



1.2.1. French for Love (February 1965)

Like Time for French this weekly half-hour programme is a cooperative bilingual production by Gérard and Sheila Arthur - in the programme viewed, without the children. The programme falls into three parts:

- a) a bilingual sketch delivered with the same verve as their radio sketches;
- b) "What the Dictionaries don't Tell"; a section devoted to idioms and colloquialisms.
- c) "Pages Choiesies", a reading of an interesting or well-known piece of French writing by Mr. Arthur with a commentary in both French and English from him and his wife.

The T.V. Sketch is quietly done, acted at a fairly brisk pace. The basic techniques are those of the Radio Show, with the extra dimension of T.V. used very discreetly. The sketch viewed for this paper, Les Gros Bonnets, did not seem to be as successful on first viewing as those presented over the Radio - indeed, with very little adaptation this could easily have been presented over the radio. Viewing this programme clarified a most important point of the Arthur Technique - the use of puns in dealing with familiar expressions. The visual dimension of the programme





threw up the literal meaning of the expression, leaving to the verbal part the task of developing the figurative meaning. As the verbal techniques are no different from those of the Radio show it is not worth going into them at any length.

It is the second part of the programme that is the most interesting and the best done. This programme having been broadcast on St Valentine's Day 1965, the programme was devoted to words of endearment, or "les petits mots doux". Like the first part it plays on the difference between the literal and figurative meanings of the expressions. And in a similar fashion the visual angle takes care of the literal meaning and the audial angle presents the colloquial meaning. The visual part consists of the words written on the screen above a cartoon illustrating the dictionary meaning, but suggesting the other - the array of smaller and smaller cabbages with Cupid's arrow through them is especially effective - as is the array of lovers with various types of animal heads on them. There is a commentary in both languages, giving translations and equivalents to the expressions given. Again, though there is some repetition, the presentation is so striking that the material could be quite easily remembered.





The third section of the programme does not strictly need to be done on T.V. This reading of selected people prose, in the programme under discussion a love letter of Napoleon's, is done by Mr. Arthur with no props whatsoever. There is a short introduction in English, here laying out the traditional difference between tu and vous and the implications of the wrong use of either. Both Mr. Arthur and Mrs. Arthur share the epilogue.

In all, a programme which shows that teaching and entertainment are not necessary mutually exclusive.

1.2.2. Chez Hélène (16 December 1964, 24 December 1964)

This 15-minute programme is broadcast daily on the children's session. The series is held together by Hélène Baillageron, who speaks only French, and a bilingual assistant, Louise. The third important person is a unilingual glove-puppet, Suzy, a rodent of indeterminate breed, but gentle nature. The accent used is the normal CBC Broadcaster's accent, and the language is spoken at normal speed by Hélène and at a slightly slower rate by Louise.

The programme is definitely built to appeal to children. There is an introduction designed to bring the children into the programme, followed by a story and then often by a song.



As in most children's programmes there is a very lavish use of visual aids, mainly cardboard cut-outs, which are easily produced, to facilitate the story-telling and direct recapitulation. The sets are designed to give the illusion that the programme is being televised from Hélène's cottage.

There is only a tenuous connection between each "episode", each being self-contained. However those taking part try to make some connection between programmes to keep audience interest and to attract new listeners. From a teaching point of view there are two other important elements

- (1) the pleasant atmosphere of the programme,
- (2) the spontaneity with which it is produced.

Again the only teaching criteria that can be applied are presentation and repetition. Hélène certainly makes use of a fairly wide range. Translation is hardly ever used as an introduction of a French word; it usually finds its place as a reinforcing technique at the end. An object is usually seen before it is named, and emphasized by the way the plot goes, e.g. when Suzy brings some cheese as a present for Jesus in the Christmas programme. In such circumstances the French word is repeated three or four times before the English is thrown in, seemingly by accident. Sometimes the





French word is backed up by the written English word, as when H  l  ne makes chocolat from a tin marked Cocoa.

As many demonstration and repetition techniques as possible are used to ensure comprehension, a procedure which necessarily slows up the programme.

Likewise the stories are always interrupted to check comprehension and to drill the knowledge imparted. At a convenient point in the story, H  l  ne puts questions on the story, to which her assistant replies in French; a confirmatory response always comes from the puppet in English. The questions constitute a sort of pattern drill, and, doubtless, it is hoped that the children will join in.

The method of presenting stories and questions is straight out of the primary classroom. Stories are usually told with the help of cardboard cut-outs, and during the stories themselves H  l  ne is not seen - In all, she is on screen for about a half to two thirds of the programme, but she never merely sits and talks - her appearances are always functional.

Likewise for the drills, they are never given in vacuo. All the drills are illustrated by manipulating the cardboard cut-outs in various ways suggested by the subjects of the drills.



The cultural orientation is definitely towards the environment Canadian children will be familiar with. In the Christmas programme the atmosphere is carefully set with French carols, topping off the mixture with a rousing version of "Deck the Halls" in English.

Only about 20% of each programme time is in English. The most important teaching point is that Hélène herself never uses English, but the girl - as a learner with whom the children can identify themselves - uses English to a limited extent.

Even including the school broadcasts, this is the best language-teaching programme the air in Canada, from a formal point of view. It is suited to its audience, and its teaching aim does not make it boring. Its survival on a fairly competitive medium without the protection of a Provincial Department of Education is a tribute to its excellence.

1.2.3. Let's Speak English (Episodes # 33, and 80)

This programme was produced in 1961 for the Metropolitan T.V. Association of Toronto to teach English to immigrants. At the time of writing it is being broadcast in Vancouver in a slightly shortened form.





The people concerned in the production of Let's Speak English were John Wevers of the University of Toronto, Betty Fullerton, a school teacher from Toronto, and in the later part of the series, Barry Gallagher from the University of Toronto. From time to time there is a small class to lead audience reaction. It is abundantly clear that in these three we have a trio of apprentice broadcasters; in addition Dr. Wevers has a slight lisp that is not altogether a help to his teaching. They all seem mannered and amateurish in their behaviour in front of the camera.

There are 81 30-minute programmes in the series which was designed to be broadcast twice a week. Review programmes are scattered through the series and, in addition, every programme contains much revision material.

They usually start with a 5-minute sketch built round a grammatical structure; the rest of the programme is taken up with drills of various sorts, given with or without a dummy class. The sketch is played with props and a fairly realistic staging - the rest of the programme is given from a lectern against drapes. Any written or drawn material is presented on a blackboard within, it seems, handy reach of the lectern. Words, sentences and structural



diagrams are not put directly on the board (a chancy business) but seem to be beamed on in impeccable Gill sans. The class have the text-books for the series and are encouraged to use them: the two books deal with Structural Patterns and Phonetics in English. They aroused as reinforcement for the Audial Impressions given from the Screen.

In general the graphics in the programme are well done: Diagrams and blackboard work are not left to chance handling by chalk - a procedure which would waste time and which would probably not be fully legible. However too much time is spent explaining the significance of various marks - i.e. those for tonetic transcription. There is also use of hand-gestures meaning - "Repeat after me"; "say with me". For a person untrained in stage-craft these posed many problems of on-stage behaviour, none of which were well handled. There was very little attempt to demonstrate and drill meaning - this apparently was left to the book to be done. Likewise, the studio classes which could have been an aid in sparking response by the viewers, were not consistently used. This might have eased some of the difficulties the broadcasters obviously in experienced in teaching an unresponsive camera and microphone.





This programme bears all the hallmarks of the early fascination with pattern drills. It is completely divorced from any linguistic or pedagogical reality, the only method of presentation being the sight of the teachers reading them from the script, and the occasional slide giving the words on the blackboard. The drills are presented without any attempt to demonstrate their meaning; though to be fair, one should note that books of keys containing translations into as many languages as were thought necessary were on sale. In the later programmes words were presented through objects; this seems almost an after thought. In its own fashion its emphasis on structure with the grudging admission of other elements of language is as formalistic as the grammar methods it supplanted.

A good deal of what I saw could have been handled on Radio - little attempt was made to use the greater possibilities of T.V. as an ostensive medium. Indeed Radio would have been a less embarrassing medium to use: it would have saved the mannered acting and self-conscious smirks with which the teachers handed over one to the other. We would have been spared the sight of Dr. Wevers lounging confidentially over his lectern and straightening up as he remembered he was on camera. On the Radio the teachers could have been less surreptitious about reading from scripts, which seem to have been concealed all over the sets.



If any more proof is needed for a fact painfully obvious - this programme demonstrates the folly of applying undiluted linguistics to a teaching situation, without seeing whether the procedures used are good teaching or T.V. programming.





## Part 2    School Broadcasts

Though each province is normally responsible for its own school broadcasts, the CBC puts out broadcasts in all subjects for school use, which the provinces are at liberty to use or not. In addition each province, using CBC production facilities mounts its own programmes, using, in many cases, locally written material and local teachers to broadcast. The results vary enormously in quality. Some attempt is made to keep a check on teacher and class reaction. In the Broadcast booklets for every province there are evaluation forms which the teacher is asked to fill in with the number of children listening, their reactions, his reaction to the programme and his assessment of the quality of the series. A timetable for French broadcasts for 1965-66 is given in an appendix to this report. Manitoba and Saskatchewan keep a library of tapes and lend them on request to schools. Nobody lends T.V. kines out.

### 2.1 Visite au Québec    (Episodes # 1 & 6)

This programme is produced by Hubert Fielden Productions, Montréal, for the CBC and the provincial Education Departments. At present it is being used in British Columbia, Saskatchewan, Manitoba and the Maritimes.



It consists of five 20-minute episodes, all self-contained but in sequence. More episodes are in the planning and will probably be released next year.

The programme is built round the visit of a Calgary boy to his pen-friend in Montréal. As a finish to the summer holidays they decide to cycle round the province - the ostensible reason being a trip to Percé. The programme looks as if it was photographed in as realistic surroundings as possible. There is no attempt to introduce mood music, except when the boys are heard singing "Alouette" and a Rachmaninov concerto is heard over a car radio. No commentator is used, the story is left to speak for itself; the shape of the programme does not allow for participation by teachers and pupils.

No English is used except in the first programme. There the Calgary boy, Alan, gives a quick sketch in English of what the series is about. This takes up about a third of the episode. The action centres round Place Ville-Marie and the Port of Montréal. The standard of the French used shows a conflict inherent in this type of programme. First, for a person who does not have sufficient familiarity with the language to know when he is being asked the time, Alan speaks excellent French. It is rhythmically sound and all





the phonemes are properly realized with all their allowable variants. The producers of the programme have wisely substituted artistic verisimilitude for teaching effectiveness. The French people in the programme speak an impeccable metropolitan French. While recognizing that no other variety would be tolerated in a programme of this sort, one feels that in a programme designed to show Québec to English Canada the exclusion of the Québec accent falsifies the picture somewhat. This was particularly noticeable in the sequence in which Alan buys a bicycle. Where the normal Québec phrase is bicyclette usagée or bicyclette de seconde main Alan asks for a bicyclette d'occasion and is immediately understood. In the sixth programme an unfortunate motorist suffers "une panne d'essence". It is doubtful whether this phrase is used in Québec, except in the most pedantic of circles. The French is spoken a little under normal speed - but not much. A class could have trouble adjusting to it, unless it has been quite rigorously prepared.

As this is an enrichment programme, rather than a content programme questions of gradation and selection are not very important. The vocabulary and structures used tend to rise out of the situation, no rigid frequency list was kept to in compiling programme material. However various means of meaning demonstration are used. The most



obvious are, that of translation, is used only when absolutely necessary. It is usually accompanied by some sort of mime: -

Alan J'ai un de vos (mimes a record on a turntable)  
..... records.

Cormier Ah, vous avez un de mes disques? Lequel?

Alan Les sonates de Mozart.

Another method of demonstration that is used often demands an inference from the class: -

Actor takes out cigarette, searches his pockets

\_\_\_\_\_ Ah, diable, je n'ai pas de briquet. (mimes  
lighting a cigarette) Avez-vous un briquet?

\_\_\_\_\_ Non, mais j'ai des allumettes (takes out box of  
matches)

\_\_\_\_\_ Merci (lights cigarette.)

Still a third method of demonstration is the use of objects. There are many sequences in both films I saw where an object is produced and named in the normal course of conversation. Another interesting method of demonstration is by actions: -

\_\_\_\_\_ Déplace-toi à gauche (Alan moves right)

\_\_\_\_\_ Non, à gauche! (Alan moves left)





For practice, words are repeated - usually 3 or 4 times in the same programme. Pattern drills are also used, but owing to the conversational form of the programme they can be used unobtrusively. One particularly good example is Alan's introduction to the intricacies of telling the time in French: -

Lady      Monsieur, quelle heure est-il?

Alan      Il est ..... shows his watch.

Lady      Il est trois heures.

Alan      Il est trois heures.

Lady      Merci. Il est trois heures.

Alan      Quelle heure est-il? Il est trois heures. Quelle  
              heure est-il? Il est quatre heures? Quelle heure  
              est-il?

Robert    (who has just arrived) Il est trois heures, Alan.

Even if the language is not the sort of thing you would hear in Québec, there is definitely much in the programme that is Québécois. The scenes of Montréal are sufficiently distinctive - including traffic signs in Police French. Much of Programme VI centres round an old covered bridge which is found only in Eastern Canada. For those who can understand it there is a long programme credit to the Montréal Symphony Orchestra given over the car radio in



programme VI. One can get a fairly good idea of the look of the Gaspé country and the Québec coast line, and, at the risk of being uncharitable, see some good examples of Québec driving habits. On the whole the series is very well conceived from this point of view.

However the success of the programme depends on the teacher. For any effect at all the programme must be properly prepared - the synopsis which is on issue conned over in class and the vocabulary learnt. An equally careful follow-up is needed to assure the pupils have grasped and retained everything. It would be useful to repeat the programme to ensure its full effectiveness.

## 2.2 Altantic Provinces Radio

In the matter of school broadcasts the Maritimes, being a relatively compact area (and a poor one), find it convenient to pool their resources. Thus the Nova Scotia French series, Parlons Français, is heard all over the Maritimes. In addition, the New Brunswick Broadcasts for native French speakers and the Nova Scotia Grade VII and Grade VIII telecasts are likewise used all over the area, judging from the advertisements in the Altantic School Broadcasts booklet.





These programmes are advertised for Newfoundland as well. But the distance the programmes must be transmitted to reach even the island is considerable; so Newfoundland has its own programmes as well, which are not, it seems, shared with the other provinces.

2.2.1. Parlons Français (Nova Scotia) (Programme # 1)

This programme, originating in Nova Scotia, is directed at beginners. It is not based on any one provincial course, indeed it aims at an audience that goes beyond the school-room. Printed texts of the 23 broadcasts are available free of charge to anybody who wants them.

The texts of the broadcasts are given in the Atlantic School Broadcasts Manual. As well as this there are careful instructions on the preparation required, what is to be done during the broadcasts, and the follow-up. The pupils are meant to follow their texts during the lesson, but to gradually dispense with them during the follow-up, which is meant to last the whole week.

The broadcasts are not elaborately staged. There is no introductory music, and the writer, R. Burns Adams, carries the whole programme. His French is excellent, but he speaks English with a peculiar accent, which, however, is not



unpleasant. It has Scottish overtones with an admixture of other accents. His microphone presence is good and he keeps the programme going at a fair pace.

The method he uses is truly eclectic. Each lesson introduces between 6 and 10 units, and 4 or 5 basic structures. They are introduced on the programme by translation and drilled by repetitions in true lab style. In the later broadcasts of the series, these drills become more like real conversations. The class is supposed to be divided into two and to repeat the dialogues in chorus with the radio teacher. The class teacher is meant to guide the repetition. It is a pity that he takes both parts of the dialogue himself; the programme would have gained some life with two voices.

Franch is heard for only about a third of the broadcast time: the rest is taken up with explanations and instructions. I have not heard the programmes which present French songs. From the preamble to the December 13th broadcast it seems that a class is used in the studio, for such programmes. There are no grammar errors in the scripts as I have them, but it is obvious that the teacher responsible for the programme did not have the sense of the ridiculous necessary for the protection of all teachers. Consider the following sequence: -



Aimez-vous vos maîtresses? Oui, nous les aimons beaucoup.  
A quibble perhaps, but such things are better avoided.

The question rises: Is this programme worth broadcasting? If this is the only French spoken with a decent accent the children will be exposed to, I suppose a case could be made for it. But it is too like the ordinary classroom routine to be interesting. If these are meant to supplement classroom work and review it, it is a very poor commentary on the provinces' faith in their own systems. There is a very strong danger of passivity in the classroom, or of parrot repetitions that leave no trace. These, only a good teacher could obviate, and his classes would be a replica of what is coming over the air. One can postulate immediately that class interest would die painlessly somewhere between the first and second broadcasts.

Though this programme is well done for the type of thing, it is of very little use or attractiveness.





Parlons Mieux

New Brunswick

(Programme # 1)

Though this programme does not attempt to teach French as a foreign language it is included in order to amplify the picture of Language Broadcasting in the Maritimes. It is broadcast in the Maritimes to French children to point out habitual faults and to encourage their correction. The series is a solo effort from a secondary school teacher of Monckton, Mme Boudreau-Nelson.

### Content

The programme's net is very wide-spread. Mme Nelson takes a centre of interest (in the two programmes listened to, Breakfast and Work) detailing about 30 mistakes in common usage and correcting them. Her main target is the anglicism, which in her part of the world is certainly more part of life than elsewhere in eastern Canada. Thus she attacks straight borrowings like grapefruit (pamplemousse); businessman (homme d'affaires); la shop (l'atelier) etc. She is also most unhappy about calques like vider du lait dans un verre (for verser). One ruling I find surprising is the acceptance of auto usagée for second hand car. I would have expected auto d'occasion). She also turns her attention to dialectal words that can in no way be traced to English greiller la table for mettre le couvert for instance. She also attacks dialect pronunciations:



[pwavr] is to be preferred to [puvr], [saljɛr] to [saljer] etc. All the recognized features of the Canadian accent come in for attention.

### Method

Mme Boudreau-Nelson uses a variant of the four-phase laboratory drill:

- a) the pupil listens to the Acadian version
- b) he corrects it;
- c) the teacher corrects it;
- d) the pupil repeats the corrected version

However there is not enough time left on the tape for pupils to repeat without running into the next stage of the drill. This is the only type of teaching used.

### General Comments

There is scarcely any complaint to be made against Mme Boudreau-Nelson's professional qualities. She speaks well - her standard of language is good, though from experience in Québec I find the acceptance of auto usagée (for second-hand car) a little odd. She does not handle drill well - more space is needed for the pupils to reply. She also gives some signs of nervousness in front of a microphone. She starts each programme at too high a pitch and her French is much too particular - it evens out as she warms up.





As a teaching programme this would be of more value than it is if the presentation aspects were cleaned up.

N.B. In the same group of broadcasts directed to French-speakers are two programmes, Chantons ensemble and Lisons. Though I have not heard them I have good reports of them, for what that is worth. It seems that English-speaking pupils listen to them as well.



French for Beginners and Junior French (Lessons # 1)

As these two programmes are based on the textbooks in use, no printed material other than the broadcast booklet for teachers is issued. For French for Beginners, (Grade V) this gives an introduction, a two-page summary of material introduced and the French text of the 31 programmes with literal English translations. At the end of each lesson is an exercise meant to guide class follow-up. As a printing job this section of the broadcast manual is sloppy: punctuation and accentuation are chancy.

The translations are poor, and because they tend to equate words which are etymologically related, they come perilously close to nonsense: -

Les mouettes, deux par deux,  
S'en vont à la queue leu leu,  
Faire trempette dans la mer bleue.

The seagulls, two by two  
Are going to give a dip  
To their tails in blue sea

p. 25 Booklet.



Apart from many faulty translations like the above, there are literal translations that are most un-English:  
Totor est un soldat de bois.  
Totor is a soldier of wood.

p. 24 Booklet.

There is no attempt to make the English natural. The translator's eyes are glued to the French, and produces English a primary school pupil would be ashamed of.

The person responsible for both script and broadcast is Daphne Collins, who, inspite of her name, speaks French very well and English with a slight foreign accent, that is not, however, too marked. The only peculiarity of her French accent is the use of the rolled [r] in all positions where one might expect a uvular [R]. Her English has odd peculiarities that would probably not strike her pupils: she regularly puts in a supporting vowel where it is not necessary: [tænzaleɪʃn] translation. Her English is occasionally gallicized: -

"Let's read this once over again."

"When we put you questions ....."

Much too much English is spoken in the programme; only about 1/3 is in French. Most of the introduction could have been written out in the manual, thus saving





valuable time. The programme takes the form of a drill based on what is written in the broadcast booklet. The short passages are read over once - translated into rather hair-raising English and the class is made to repeat. Then follow drills on grammatical points. Finally a song is introduced. In the programme reviewed, Miss Collins sings a slightly out-of-tune version of "Il était une bergère" without accompaniment. She does not leave herself enough time to sing more than one verse or to teach it.

Like much teaching this is a competent realization of a badly-conceived plan.

The Grade VIII programme Junior French, is not detailed in the manual, except by a list of page numbers in the text-book. There are 32 programmes.

The writer and broadcaster of the series is Clifford Andrews, whose English is Scottish and whose French, interesting. There are few grammatical lapses: the most glaring being his "Bonjour classe" at the beginning of the broadcast. But his pronunciation is poor: his intonation is a caricature of the French and he has a wierd mixture of English, French and derivative phonemes which makes the programme a phonetician's delight. His treatment of the / r / phoneme takes three forms: initially and after a vowel where a



consonant follows he uses the English fricative:

[ʒə ʁəɡæʁd] (je regarde); as a final consonant it has two realizations

- a) as an unvoiced uvular stop (of the type found in certain Eskimo languages). The consonant is not released during articulation: hence monsieur becomes [mœ s'œʁ̥]
- b) as an unvoiced uvular fricative of the type that is becoming increasingly common in France itself: -

[bɔ̃ʒ̥aʁ] (bonjour)

From the transcriptions already given it will have been noticed that Mr. Andrews has a tendency to diphthongize his vowels, which is due to his habits in English: -

French [i] becomes [ij] or [ai]: [mezæmij] mes amis  
: [ʒə dəi] je dis

French [œ] becomes [œʁ̥] especially in front of / r /:  
[mœ s'œʁ̥]

French [u] is centralized and diphthongized as in Canadian English: bonjour becomes [bɔ̃ʒ̥aʁ] or [bɔ̃ʒ̥aʁ̥]

French [w] between a consonant and a vowel is lengthened: noir becomes [nɔ̃wæʁ̥].

Some of his vowels are English equivalents to French phonemes: the French / a / is variously realized as [æ] or [a] and the French / ɔ / is the English [ɒ]. The





[y] sound of lune is flattened somewhat to [ɫyn] and the nasals all have a consonantal appendage. Final [a] is heavily sounded. Most of these mistakes can be traced to over carefulness and mike-fright. One that can not is the apophony introduced into the paradigm of voir: -

[ʒə vwa] [nɥ vwsjɔ]

The method is much the same as that used in the first programme - a modified grammar translation, with some drilling of actions. This is terribly difficult to do over the air and the programme tends to drag. In addition only one pupil out of the class can be active at a time with this. In addition the instructions given are muddled. This passage could have been improved by the use of another voice and some sound-effects.

In all these are not successful programmes.



### 2.3 Atlantic Provinces T.V.

#### Le Français pas à pas (Programmes # 1)

The most sophisticated French programme produced by the Provincial departments is Le Français pas à pas, written and broadcast by Lina Graham, a French Canadian originally from Montréal. Mrs. Graham is the official T.V. French teacher for the province, holding the position since 1963. Two lessons are broadcast a week, directed at Grades VII and VIII. A lesson guide is in the hands of the teacher, but the pupil does not receive a workbook until Grade VIII; which is solely for classroom use. In effect it may be said that Le Français pas à pas is the official Nova Scotia beginners' French course.

The forwards to the two teachers' manuals emphasize that the class teacher is the key to the effective functioning of the method even if he cannot speak French. In the manner of the FLES programme of the United States the teacher is meant to learn French along with the pupils if he cannot speak it. Each teacher is expected to use the preparations and follow-ups laid out in each lesson plan and to cooperate with Mrs. Graham in assigning names and numbers to children so that they can participate in the class when asked to.

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Printed Matter

The teacher has in his hands a multigraphed manual for each grade, and the pupils in grade VIII have a book, likewise multigraphed, of drills and cultural material. The books are quite attractive and easy to handle though it is noticeable that the master's books were produced on a type-writer which lacked French accents. This lack of attention to fine details is not unusual in the series. As well there are multigraphed sheets of pictures for use in tests, repeats of similar sheets from the teachers' manual. These are meant to be used by individual children.

Mme Graham

Of all the Canadian teachers I have seen and heard while doing this project Mrs. Graham is by far the most impressive. She is attractive, and has a very good presence - two essential qualities for a teacher of language. She is also confident in her handling of her material and any reference to script or lesson plan is so carefully done that I did not pick it up.

However, the standard of her English does not recommend the extensive use she makes of it - especially in her early programmes. Her sense of rhythm is quite defective:





this is the most serious for without it the minor difficulties she has with certain English phonemes would not be noticed. As it is the state of her English suggests that if she has not taken the trouble to learn English properly why should her pupils sweat over getting French perfect. There is also the subconscious suggestion that it is impossible to learn a foreign language properly. Much of what she says in English could be said in French or printed in the teacher's manual to be read out in the classroom.

Likewise there are certain interesting features in her French which are not ideal. The rhythm of the language is badly distorted by a slow speed and by excessive use of the accent d'insistance. Likewise certain oddities of pronunciation occur: [ɛ̃] is used for [œ]; there is a tendency to use [I] for [i] in the French-Canadian manner; [a] is raised slightly to [æ] and certain English borrowings are pronounced in their English manner. However, Mrs. Graham lacks the dubious virtue of consistency in error and it is noticeable that when she repeats a phrase or sentence she approximates to natural speech.

One last niggle I have is over the advisability of broadcasting under her married name. In theory pointing out her French origin to her pupils by introducing her as



Mme St-Jacques should spark interest: there is always a sense of curiosity in a language pupil's mind over a "real Frenchman". The legend, which is especially current in the Maritimes, of the defective French of the French-Canadians, would not allow Mrs. Graham to be taken for a French-Canadian.

### The Programme Itself

The lessons take about 20 minutes: the Grade VII course has 55 broadcasts; Grade VIII 58. The broadcasts take the shape of standard lesson: revision of last class, Introduction and teaching of new material and a recapitulation. Part of the review consists of a song and the lesson closes with another song.

The production of the broadcast is fairly slick and professional. As befits this type of teaching there are visual aids by the dozen. Charts and drawings are a standard piece of equipment and are quite well used - the possibilities of camera close-up are fully realized in showing charted and display material to the class. Mrs. Graham uses a white pointer to direct attention. The blackboards are marked, a good idea which allows elaborate displays to be built up and to be unveiled at the last moment without distraction to the pupils. Extensive use is made





of flannelgraphs, sections of which are pivotted so that the display can be changed during the programme, teaching point by teaching point.

Mrs. Graham sings the songs herself in a voice reminiscent of an untrained Edith Piaf. The tone of the piano used is questionable. Granted that a firm rhythmic line is necessary for class singing, the harmonization of the songs used could have sounded less like a 1st year harmony exercise. Likewise some of the tunes used distort the speech-rhythm very badly.

### Content

In Grammar the two years cover most of the structures that can be used in the simple sentence. Verbs appear in the present tense only. The vocabulary content of the two-year course would not be more than 700-800 words. The cultural content of the programme is Metropolitan French (when it is present). At the back of the teacher's book for Grade VIII, O Canada and Vive la Canadienne are given. However on the programmes I watched there was a cartooned tailpiece as background to the programme credits which showed a French "flic"; the Eiffel tower, the Arc de Triomphe, an advertising stand and several other objects obviously traced from advertising posters. All pictures in use in the course itself suggest French environments.



### Gradation of the Course

The introduction of new material is carefully judged. The rate of introduction is fairly slow and the rate of repetition fairly high. Words and structures are repeated by variation techniques; nothing is presented that cannot be fruitfully linked into a language structure.

### Teaching Techniques

In spite of the amount of English spoken on the programme in directions and transitions no translations are given. Words are demonstrated by association with objects, actions and pictures structures are usually given in some sort of pattern drill or substitution table.

Some of the teaching devices used are well calculated to attract children's attention: the "magic box" is one: this is a box decorated with fleur de lys from which comes a voice when it is opened. One wishes the box had a better accent - its ghost speaker is obviously English. The lavish use of charts and cut-outs cannot be overstressed. They are all carefully produced and confidently used.

### The Class Teacher

It is obvious that the classroom teacher is expected to be unskilled and to need some guidance. Both preparation and follow-up are laid out point by point in the manual.



However no attempt is made to meet any of the deficiencies that the teacher might have in his command of French.

### Conclusion

This programme is obviously influenced by "Parlons Français" which is described elsewhere in this report.(p. 58) However it is merely a beginning: it still does not exploit to the full the possibilities of T.V. as an educational medium, nor does it concern itself too much with teaching French as a Canadian Language. One gets the impression that it tries to ape "Parlons Français" without being willing to go to the trouble involved.





## 2.4 Québec Radio

The language teaching situation in Quebec is complicated by the three-way split between the French school system, the English Catholic system and the English Protestant system. It was impossible to extract tapes from Quebec, even if printed material was easy to obtain.

### 2.4.1. English

The one programme in use to teach English to young Quebeckers is the Adventures of Uncle Harry, a weekly series of 20-minute programmes directed at Grade V. There is no material in the hands of the pupils, but the teachers have multigraphed notes on the prescribed method of handling the lessons. Each lesson first reviews the vocabulary and structures of the preceding lesson. Then new vocabulary and structures are introduced and drilled together.

The multigraphed notes comprise:

1. a short general introduction to the method which underlines the importance of the oral-aural approach to language teaching and the function of Radio as an aid to this.
2. a psychological justification of using this means at Grade V level;



3. instructions on the rôle of the teacher and pupils;
4. methodology

There is nothing startling on the first three headings; it is the fourth heading which is the most interesting. Apart from the normal question/answer type drills, the Gouin cycle (or "action chain") applied almost with the rigour its inventor applied it. Other important features of the method include the use of dialogues and anecdotes which are told in the manner of Chez Hélène with intercalated questions and comments from both pupils and teachers. I am impressed by the freedom left to the individual teacher within the framework of the series in spite of the careful guidance he receives from the directions to each lesson. The influence of the Tangau Method is quite blatant in the importance given to receptive skills in language, the first two programmes being entirely devoted to the acquisition of passive language skills.

#### Content

The series centers around an exciting Uncle Harry who must teach his niece and nephew English to be able to tell them of his adventures. Language learning is given a long-range purpose which is usually the case in life.

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DIVISION OF THE PHYSICAL SCIENCES

REPORT OF THE  
COMMISSION ON THE ORGANIZATION  
OF THE DIVISION OF THE PHYSICAL SCIENCES  
FOR THE YEAR 1964-1965  
CHICAGO, ILLINOIS  
1965

THE UNIVERSITY OF CHICAGO  
DIVISION OF THE PHYSICAL SCIENCES  
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1965



The niece and nephew are learners pupils can identify with and Uncle Harry is a hero figure whom the children would want to mimic. Each episode consists of an introductory scene, structure drills in the form of questions and answers carried on in the spirit of a game, and a song given as reward for good work. An attempt is made to give each episode a story line or at least a central mood. One discussion centers around a wolf hunt, at another time all go to a farm. The beginnings of the episodes usually are attention catching and the endings are also natural and well done. The model-learners are given many opportunities to participate in active as well as passive learning and the class is urged to imitate them. Mistakes are made and corrected. There are some imaginative devices such as repetition by a parrot. The children complain quite realistically of the difficulties of learning the rules in the game of language. They interrupt structure drills to comment on the situation of the story which keeps the pace moving. New concepts such as can are presented at the same time as a situation in which they would have to be used. The most important concept in a program is presented indirectly, simply being used often enough for pupils to accept and use it automatically. The course covers most of the common conversational structures. There are no complex sentences.

The first part of the paper discusses the importance of the study and the objectives of the research. It also mentions the scope of the study and the limitations of the research.

The second part of the paper discusses the methodology used in the study. It mentions the data sources and the statistical methods used for the analysis. It also mentions the ethical considerations of the study.

The third part of the paper discusses the results of the study. It mentions the findings of the research and the conclusions drawn from the data. It also mentions the implications of the study for future research.

The fourth part of the paper discusses the limitations of the study. It mentions the weaknesses of the research and the areas for future improvement. It also mentions the contributions of the study to the field of research.

The fifth part of the paper discusses the conclusion of the study. It mentions the overall findings of the research and the final conclusions drawn from the data. It also mentions the recommendations for future research.

Most of the words given are in the first sections of West's General Service List, though the selection criterion is availability rather than raw frequency. Material is introduced at the rate of about 15 new words and expressions a week (thus aiming at a vocabulary of about 450). Each lesson is organized around one or two important grammar points.

Between two-thirds and three-quarters of each programme is in English, with the amount increasing from the beginning to the end of the series. Translation is not used as a demonstration technique. Meaning is mainly demonstrated by noises-off which must have taxed the ingenuity of the sound-effects people: -

Bruit suggestif d'un crayon; bruit suggestif du nez etc. This policy of noise can lead to false associations:

Battement des mains

I'm shaking Carol's hand. I'm shaking her hand. I'm shaking hers, not yours.

The risk of a false connection between Battement and shaking is very great.

There is no use made of context to demonstrate meaning; the orientation of the programme is towards structure; presumably meaning is demonstrated by the class teacher before the broadcast. The lesson plans suggest that the teacher should have objects or pictures in the room for demonstration purposes.



Repetition is carried out by a system of pattern drills which are given the appearance of games. The children in the classroom are expected to join in; merely listening to this programme would not achieve the result desired.

### General Comments

One of the most remarkable features of the series is the ~~stilted~~ English employed. Admittedly a teaching situation does demand a certain distortions of the language, but definitely not to the point of falsification. It is also remarkable that the scripts written by the English-speaking co-author show no difference in standard from these of his French-speaking colleague. Apart from Gallicisms like: -

"I'll make a surprise to my niece and nephew."

"I look outside by the window." (Lesson 1)

there are grammar mistakes: -

"I brought this umbrella in England." (for bought)

More serious still, philosophical analysis of language is preferred to usage and patterns are applied blindly: -

Aussi faut-il remarquer que l'on empêche les élèves de répondre aux questions qui contiennent les mots:

all, none, some, par le pronom: "they". e.g. "Are all the Stones on your desk? Yes, all are." (Lesson 26)





It is doubtful whether the answer is English except in theory. The same lesson also produces the following pearl: -

Where are none of your stones? None are in my left hand.

Examples like this are easy to multiply.

It is questionable that children would be really interested in this programme after the first few programmes. Everything that happens, fires and minor traffic accidents included prompt a pattern drill. The programme would need very solid backing in the classroom, and no teacher who can speak English would be willing to give it.

According to the Quebec department of education the programme is now off the air - but it has had its effect: 159,000 pupils used it from 1963 to 1965.



## 2.5 Ontario Radio

The Ontario Department of Education uses two programmes, that for Grade XIII is produced locally - the Junior Programme originates with the B.B.C.

### 2.5.1 La Petite Poule d'Eau (Programme # 1)

This is an adaptation of the novel by Gabrielle Roy. There are six episodes, not following one after the other, but being linked by a common centre of interest. The series was broadcast in 1965, being replaced this year by dramatizations of the reading book.

The programme is well-produced with all the necessary music, sound effects, all of which are marked in the scripts on issue. I heard the first programme, Les Vacances de Luzina

The French is good - certainly too good for an isolated Franco-Manitoban family. There is very little trace of a Canadian accent in the French used. However the French of Pierre, Luzina's eldest son, is definitely that of an English-speaker. The speech is slow, but not unnaturally so.

An important feature of the programme is the quiz session at the end. The questions are in French, but much freedom is given to the teacher in their use.





2.5.2 Intermediate French (April 6, 1965)

This programme for Intermediate pupils is borrowed from the B.B.C. It too has been replaced this year by dramatizations of stories from the textbook. It is unfortunately characteristic of this report that the less there is to be said about a programme the better it is.

The episode I listened to was the last of the series. It begins with an introduction in French, detailing what is to come in the programme and giving some key vocabulary. Then comes the meat of the story - a young man being examined for his driver's license. Finally there is a short question period. To finish there is a song from the radio teacher - here Cadet Rousselle.

In general the French is good standard French. As may be expected from a programme produced in England the content is by no means Canadian, but French. The teaching aim of the programme is clear but for effective use the pupils should be prepared and a careful follow-up should be given. To this end texts in the hands of the teacher and accessible to the pupils would be handy.



## 2.6 Manitoba Radio

Manitoba's radio programme, Le Quart d'Heure français, is a series of ten programmes, 4 of which are dramatizations of stories from the set reader "Contes Dramatiques"; 3 are interviews with well-known personalities and 3 are music. Manitoba is the only province to describe its programmes in French, and it is excellent French too. Besides the broadcast booklet which is on issue to all teachers, there are scripts and songs on issue to all who wish to take part.

### Le Quart d'Heure français

This is a very professionally produced series of programmes carried out entirely in French. The programme listened to was the third one, an adaptation of Molière's, Le Médecin malgré lui. Quite liberal use is made of sound effects, and musical transitions, all of which are marked in the scripts on issue.

The French spoken on the programme is good, perhaps a little too good. It is slowed quite considerably, which makes it very difficult for it to be natural and for dramatic intonations to be properly produced. In fact the actors tend to speak in minor intervals, which spoils the effect



of the broadcasts. The French is otherwise quite pedantic - with every mute [ə] carefully sounded. This does not prevent some odd sounds from creeping in: [y] tends to be spread slightly to [Y] and the final [R] of many words is left out. However these are features of the educated French - Canadian accent. The slowing is more serious as it upsets the flow of the language quite badly and makes transition to more natural French quite difficult for the pupils.

It is refreshing to find no grammar errors in the scripts and no signs of careless printing. It is likewise refreshing to have very little to complain about in both the production of the programme and its content. However it must be pointed out that this programme would require very careful preparation and an immediate follow-up to get its full effect. For all the scripts show quite considerable difficulty for relative beginners in French. But the fact of having texts and being able to prepare beforehand will obviate this difficulty.





## 2.7 Saskatchewan

### Printed and Recorded Material

Saskatchewan issues to its schools the booklet Young Saskatchewan Looks and Listens, which lists all the Radio and T.V. Programmes broadcast to schools. The book gives a timetable of Broadcasts and Telecasts, detailed instructions for preparation, use and follow-up. The basic text of the Voulez-vous parler français? series is given, though nothing of the sort is done for Visite au Québec. One small error in presentation is in capitalizing the title at the heads of the pages, which follow the English style. There are no misprints, and a properly equipped fount has been used for the printing. The evaluation forms are all put together at the back of the book on perforated pages. Teachers may request synopses and vocabulary lists for Visite au Québec for their pupils - but this is the only printed matter on issue to the students. For repetition purposes the Department of Education keeps a library of broadcast tapes for loan to teachers who request them.

#### 2.7.1 Voulez-vous parler français

The Saskatchewan Radio programme Voulez-vous parler français? was adapted from the prescribed Grade 9 textbook Parlons français I (Whitmarsh and Klinck, 1960) by three teachers from the Sheldon-Williams Collegiate in Regina.



There are 23 programmes in the series, 21 based on the text, one made up of popular songs, and a play for which scripts are available for class use. The Radio class falls into 4 parts: -

- a) a series of passages based on the reading passages from the book;
- b) vocab. drills;
- c) Action drills;
- d) Pronunciation drills.

The programme is introduced by a short musical passage based on Alouette, and by a bilingual introduction, which wastes much time in detailing what has already been detailed in the handbook. In all, slightly more than half the programme is spoken in French. English is used to translate items which do not appear in the book and to explain the system of teaching.

The broadcast is handled by two people, a French-Canadian and an English-speaking woman, who share the dialogued passages. They both speak both languages, although the man's French is not an educated French, his English is heavily accented and the woman's French is fluent and atrocious. It is obvious they are both suffering from "mike-fright" - there is no spontaneity and the programme limps along.



### Assessment

Assuming for the purposes of the study that it is worthwhile to broadcast programmes based on the textbook, such programmes should aim at illustrating and drilling good pronunciation and at evoking class response as much as possible. To do this they should move easily and avoid any hint of awkwardness or any irregularity in pace. They should also make it clear what part the listeners are to take in the programme.

If the main aim of the series is "to provide an opportunity for students to hear French spoken and read with correct intonation and accent", the authorities picked the wrong broadcasters for the job. The man is not comfortable in English and his French is not up to standard. Although the phonemes are respectable his rhythm is halting and un-French. The woman's accent is a slightly gallicized version of the copy-book American accent of French. Her intonation is unmusical and un-French; her French phonemes are neither English nor French - some being almost untranscribable. Her plosive consonants (and those of the man too) are percussive and aspirated, her vowels are diphthongized, as in English and her nasal vowels have a suspicion of velar articulation - giving them a [ŋ]





sound at the end. She has particular difficulty with the French uvular [R] and the [Y] sound as in sur, mur, etc. [Y] is realized in two different and contradictory ways: retracted and slightly unrounded as [y] or as a diphthong [ɥ]. [R] is almost invariably pronounced [ʀ] as in English except in words like mère and père where the slight diphthongization of the preceding vowel brings difficulties. The words concerned come out as [mɛ'ʁ] and [pɛ'ʁ], almost like the American mayor and pear. There is even an instance where faulty pronunciation leads to faulty grammar: ils sont becomes [il sɔ̃] (ils ont). As the children are expected to repeat with her, this gives a very bad model to imitate.

Admittedly the class is aimed at beginners, but even so, the pace of the programme seems slow. The section where the teachers are drilling prepositions by giving orders to put a book in/on/under/behind the desk is particularly bad. It is hard to see just what use there is in repeating the preposition in a sequence like the following: -

Man Mettez le crayon sur la table!

Woman Sur; sur.

Pause.

Man Mettez le crayon dans la table!

Woman Dans; dans.



If the pupils are assumed to already know the meaning of the French units, why the repetition and translation (which incidentally reveals that table can mean desk).

There are several amateurish attempts at Phonetic analysis. The worst is the distinction between [a] (pâte) and [a] (patte). It is demonstrated that the sole distinction here is one of length, not of place of articulation, which is nowhere near the truth; and then it is pointed out that this distinction is disappearing. But this is a detail whose use lessness is compounded by its ability to confuse the pupil. The treatment of the uvular [R] is equally disturbing. It is stated that "the French r should be heard, but it is better not to roll it". However the Frenchman uses a silent uvular scrape most of the time with an occasional well-developed uvular trill; the woman, on the English fricative [ʁ] at all times, and is, moreover left uncorrected.

To add to the confusion there are several misleading translations: it is conceivable that in certain modern classrooms the desks should be shaped like tables, but to translate table by desk is not very wise in the first lesson. Likewise la patte does equal the leg in certain locutions



but this equivalence is not as hard and fast as the programme implies. Elsewhere there are turns of phrase which are not French. In lesson 16 (p. 36 of the booklet) one character says: -

"Tù as ruiné notre belle promenade."

Gâter is the correct word here to translate the English ruin. In the same lesson on page 35 there is a more serious mistake: "Attention! la branche casse." As casser is transitive there must be a reflexive pronoun here. Apart from occasional misprints there are no other glaring errors in the manual. Most of the trouble occurs on the air.

It is a pity that the Georges LaFlèche programme is built from translations of American popular songs. French café tunes or folksongs would have been more suitable from a cultural angle. However there are advantages in using songs to which the pupils know English words. The translations are fairly good.

If this is a fair sample of teaching standards in the French classrooms of Saskatchewan I suspect that even a miracle is not adequate to change the situation.





## 2.8 Alberta T.V.

There is no C.B.C. television for French in Alberta. In its place the school systems of Alberta use the FLES programme Parlons Français. This is a programme aimed at starting French in Grade IV. The Calgary school boards began using the course on an experimental basis in 1961, broadcasting to 28 schools in both Catholic and Protestant systems. In 1964 the lessons were practically universal. In Edmonton elements of Parlons Français are used in a course called Causons en français. Parlons Français sessions are broadcast once a week and supplemented by local productions. Preparation and follow-up activities for the classroom are laid out in the booklets that go to the teachers. It must be remembered that no knowledge of French can be assumed on the part of the teacher, and the the classroom teacher too is learning French as well as directing class reaction to the course.

In Edmonton the films and recordings were integrated into a programme called "Causons en français." Though no one admits this it seems to have been done to cut down expense. Also it seems that the full "Parlons français" battery was not ready at the time. In the place of the Parlons français books there is a set of mimeographed notes. (Incidentally one wonders why typewriters with French keyboards are rare elsewhere in Canada.) Though a knowledge of French



is not expected in the teachers they are expected to have more ingenuity and to provide more elaborate aids than those in Calgary. It appears that teachers' free time is less expensive than visual aids.

### Teaching Package

In its state as I examined the course, there are 150 twenty-minute films in full colour. The lessons are all summarized in the Teacher's Guides. Each lesson is preceded by a short summary. The lessons are built round a dialogue, which is drilled in various ways. Songs are usually part of the lesson and are taught near the end. The only printed material in the student's hands is a book containing short reading passages which are taken textually from the sound tracks of the films. Words and music of songs in the course are likewise in the book. Other cultural material, such as discussion of things French are in English. French children's games and French adaptations of English children's games are included in a special section.

There are innumerable records in the course. Some of them are addressed specifically to the teacher. These include classroom commands and some explanations of phonetics and pronunciation. The pupils' records include reworkings of the film sound track, including songs, by other voices. As well there are song records, copied exactly from the sound track, complete with the teaching cycle. They are all on 7" discs to be played at 33 1/3 r.p.m. Some of the records are on





very thin plastic and bound into books which can be opened out and folded over so that they fit easily on a turntable.

Other ancillary material includes an "activity book". The pupil's version has no text in it - merely pictures and games - the teacher's book which includes text as well and guide-notes for teachers. The most important unit of this sort of thing is the test material which consists of a 7" disc with multiple-choice answer paper. For test number 1 the teacher must use the disc, for test number 2 he has the choice of reading it himself. The pupils have test sheets with pictures and spaces for answers. Keys are provided.

### People on Film

There is quite a large cast. Mrs. Anne Slack, a teacher experienced in television work, handles most of the on-camera work herself. The work is shared by Michel Jacquemin and a pianist who is also an experienced music teacher, by the look of the way he behaves. Like a Cecil B. DeMille film there is a cast of thousands, involving children between about 8 and 12 years old. Mrs. Slack had a very large part in writing the material.

It is noticeable that when the French people on screen speak English, it is not up to scratch, though Mrs. Slack's shows considerable improvement over the three years spanned by films 1 to 124. The disadvantages of substandard English are discussed in the report on Le Français pas à pas, though





in justice it must be stressed that while Mrs. Graham's English is appalling, Mrs. Slack's is merely quaint. There is no sense of strain on the films and little self-consciousness - except among some of the children.

### Selection

The only remark to be made about the selection of phonological material concerns the nasals [œ̃] and [ɛ̃]. Metropolitan French usage is followed in all aspects of phonology as are the norms bid down for pronunciation. However in the vexed question of whether there are 3 nasal sounds or 4 in Metropolitan French the course goes two ways at once. The books are unanimous - there are 4 nasals [œ̃] [ɔ̃] [ɛ̃] and [ɔ̃]. The first record of the set mentions only 3 [ɔ̃] [ɛ̃] [œ̃] and the actors use 4 when they remember but assimilate [œ̃] to [ɛ̃] when speaking naturally.

Vocabulary is selected according to the norms of availability, strict frequency considerations not being applicable to this sort of course. The same applies to the grammar selected which in verb use covers the present, the passé composé, the future with aller. Certain verbs requiring prepositions for governance of objects and infinitives also appear. The commonest irregular verbs are also found. Uses of prepositions, the various ways of forming noun plurals are likewise treated in the course. In all after about 3 years a child should know about 1000 words and the basic grammar of the simple sentence.



Complex sentences do not enter the course at all. One feature, which, though small, shows up the purist orientation of the course, is the use of Asseyez-vous for Sit down, when Assoyez-vous is much more current even in France.

### Cultural Orientation

The programme is orientated towards France, most of the action being set in Paris. French cultural facts like the flag and national days are very heavily emphasized, absolutely no mention being made of any other French-speaking country at all. It was clearly not even considered that this course would ever be used outside the States. In discussing a game the authors have this to say: -

Use some names of cities such as New York, Boston, Washington, which the players are likely to know, and others such as Londres, Ottawa & Moscou, which they are not likely to know.

p.124 Lectures - Poèmes - Chansons - Jeux.

### Gradation

The course is carefully graded, new material being introduced at a rate of only 6 to 9 units at a time, and drilled very intensively in all sorts of structures and situations. Only three of the 4 language abilities come into the course: Listening is only a few minutes ahead of Speaking and Reading is not tackled until the end of the second year. Writing is not touched at all.





### Demonstration Techniques

Translation is deliberately excluded from the repertoire of the teacher, although explanation and periphrasis is not. Introduction of meaning is done by direct association with object or action. For instance numbers are illustrated by bouncing a ball. Some idea of the importance of these aspects of demonstration can be got by inspecting the long lists of props required at the end of each teachers' guide. Puppetry has a most important place in the programme - being used to tell stories and teach songs and grammar points. For pure demonstration the series prefers to use people and objects though pictures are often used in repeat sequences. Photography in colour is most important here, as the rather high colour of the film makes demonstration much more effective. I wonder how many schools use colour in the States, at present one can bet Calgary and Edmonton broadcast in black and white.

Standard teaching techniques (used on film and supposed to be repeated in class) are the chain drill and song practice. Dialogues also are quite important in drilling language usage. Most of these take the form of a command/response sequence, but the dialogues that are used in the films are meant to be drilled in class also. The formal pattern drill is quite rare in the course, being used only in question chains.





### Equipment

Strictly speaking the books do not belong here as they (with the exception of Lectures, Poèmes, Chansons, Jeux) do not get into the hands of the children. Their main use is to give lesson texts and to detail both follow-up and preparation. One very interesting feature of the later books of the series is the vowel chart on the back cover in which each vowel is assigned a colour, on some rather questionable psychological evidence. In the children's book they are encouraged to colour in vowel representation in the correct colours.

The books are all quite lavishly produced with half-tone photographic plates and coloured sketches - there is also a considerable amount of music printing in the back of each volume.

Most of the records are on separate 7" discs, but those aimed at the teacher's and pupils' personal use are printed on very thin plastic card and presented in thin books. The equipment in the prop list can be found in any properly equipped primary classroom.

### The Classroom Teacher

In general it is assumed that the classroom teacher will not be able to speak French and will be learning along with his pupils. Hence, though translation and analytical means are taboo for his pupils, as an adult learner they are not taboo for him - besides, as a teacher he needs them.



The teacher's records are excellently done - but the amount of preparation the course requires for the teacher must be immense.

General Remarks

This is an excellent French course. Its suitability for the Canadian situation is, however, open to grave doubts. Its cultural orientation underlines the foreignness of French and some of the linguistic standards it imposes, though good, go against good French Canadian usage.



## 2.9 British Columbia Radio

British Columbia uses two T.V. series and two radio programmes to teach French. The Radio programmes are Ecoutez, for Grades IX to XII, and First French for Grades VIII and IX. There are 5 broadcasts in each series given in alternate weeks.

### 2.9.1 Ecoutez

In general these programmes are sketches taken from various sources, mainly school readers. Hence the material used is well within the compass of the average student. The scripts are on issue to the schools in a printed brochure which is as cheaply produced as possible. Each programme tries to give the pupils some chance to participate, usually by joining in a song which is worked into each programme twice. There is no English spoken on the programme. There is, however, a commentator who fills in the background of what is going on in French.

### The Standard of the Language

Those recording Ecoutez speak excellent French. There is a good variety of voices, both mature and immature, to accustom the pupils to the changes personal styles of speech bring to a language. The French is slow and tends to be slightly unnatural because of the rhythmic distortions this brings about. There are also some phonemic distortions: [ə] is much too carefully pronounced: -

[mɛ depeʃtwa] (mais dépêche-toi)

[tu dasit ] (tout de suite)





In general the close vowels tend to be still further closed:

[likal] (l'école)

The only other fault of note is the slight spirantization of [t] before [y] which is probably due to English influence:

[natʏʁɛlmɑ̃] naturellement.

The retraction of the T caused by the spirantization has also retracted the [y] to [ɥ]. These are, however, minor faults: it is better at the beginning to get a pedantic French than an anglicized version. There are no errors in grammar or usage.

### Cultural Orientation

The programmes are definitely oriented to France almost to the exclusion of French Canada. For example the French singers who appear in the 1965 series are Enrico Macias, Yves Montand, and Georges Brassens. However the programme of Feb. 15 redresses the balance with 3 Quebec folksongs and an old legend. But little is said about the modern "chansonniers" of Québec who are in the same tradition as Brassens. Likewise in the last episode people spend their holidays in France. This sort of thing is necessary in a French course, but Québec as a part of Canada could receive more emphasis.

In the 1966 series there is a similar story. Like the earlier series the folksongs are French and the popular singers are France Gall and Jacques Brel - there is no québécois content.



### Presentation techniques

Usually, it seems, the class will have their radio booklets open on the desk in front of them, thus the spoken word over the radio will have a written support. There are few attempts at explaining word-meanings over the air. The word réveille-matin is associated with the ringing of an alarm clock. Sound effects are used as demonstration.

As the story is the main thing, little attempt is made to repeat words. However many of the important words are repeated 2 or 3 times in quick succession. However this is far from an effective rate of repetition.

These programmes would make an agreeable supplement to the normal French course. They are well done and quite attractive listening.

#### 2.9.2 First French

There are 5 programmes in the series, broadcast during the second half of the school year. The programmes available for comment were the first programmes of the 1965 and 1966 series. The first series was a reinforcement of the textbooks; this year's series, is an episodic series, like the programmes of Ecoutez.

The 1965 programme criticized was a very successful transference of a classroom situation to the radio: there is a teacher, M. Martin, and one pupil, Catherine Duval, who is meant to act as a class model. Both speak excellent French,





but the teaching aim of the programme tends to lead to some falsification. There is an occasional sense of strain - more noticeably in M. Martin, who seems to be speaking in an unnaturally high register. In general the remarks about the language already made for Ecoutez apply in this programme. There are two minor mistakes: - Catherine pronounces the letter X as [ɛks] not [iks] and the word pupitre comes out as [pipitrə].

The aim of this broadcast is revision of what has already been taught in class, thus the chances were against producing a good broadcast. However the pace of the class is very good; and the organization prevents any potential messiness. Apart from one English phrase from Catherine Duval, the only English heard is from the CBC announcer. The programme is especially notable for its adolescent humour, which keeps the teaching pace going. A sequence in which M. Martin is persuaded to leave the room under guise of a grammatical drill has quite a bite to it. Other points of interest as whom it is pointed out that Mlle Lambert (féminine) is un professeur (masculine) is well-g geared to an adolescent's sense of the ridiculous.

Vocabulary and structures used cover the first five lessons of Le Français vivant. As these classes are meant to revise, little attention is paid to gradation. Only the simplest means of demonstration are used. The playing of Savez-vous planter les choux? at the end with a repetition to allow the pupils to join in is especially effective.





The 1966 programmes are likewise designed to cover this area in revision. However they take an episodic form, describing the visit of a French girl to her Canadian cousins. In the first programme "La Cousine" the same actors are used as in the 1965 series with the addition of Hélène, whose accent is questionable. There is little wrong with her phonemes but her voice is dead and she has very little idea of the rhythms and intonation of French. She is justifiably very nervous. Her faults seem worse because of the contrast with Catherine who is very sure of herself in spite of some minor errors in phonemes: the same errors incidentally as for 1965. The production is excellent for both programmes.

Class participation is a difficulty in these programmes. Except for a song at the end of the 1965 and a quiz at the end of the 1966 all the class can do is sit and listen. Much depends on the class teacher's preparation and follow-up. It is a pity these classes are not repeated.



## 2.10 B.C. Television - French to Use.

This series is intended for pupils from Grade VIII up. There are 12 half-hour programmes in the series. Each programme is organized round a topic describing an everyday need in the life of a tourist in France. They aim at some sort of pupil activity - the pupils being expected to repeat learning material with the characters on the screen. It was the original intention to leave enough time for the pupils to repeat after each sentence, but somehow the production staff slipped up.

### Actors

On the programmes viewed there were two actors, M. Claude Treil, a man of about 40 and Mlle Lucie a girl in her early twenties. The girl, I suspect, plays Catherine Duval in the Radio series First French. Both seem a little ill at ease in front of the camera, the girl especially. Their French is good, except for a few minor features: M. Treil tends to use the Parisian [ɛ̃] instead of [œ̃] and diphthongizes his vowels slightly. The one major fault in Lucie is an odd pronunciation of du as [dʒu]. In both the rhythm of the language is preserved, even if the pace of the French is slowed slightly. However Mr. Treil's English has quite a foreign flavour.

### Programme Viewed

The programme supplied by the province was that of February 11 - Le Restaurant. It was introduced by drawings of Montmartre and by Sous les ponts de Paris on the sound track.





There is much use of props as straight teaching material and of actual newsreels from Paris - including a rather interesting snippet in English on a young pianist, Florence Delaage. English is spoken about a third to a half of the time: all background is filled in in English. It is a pity that more use is not made of props. A passage in which M. Treil plays a policeman directing a person across a busy intersection would have been much more comprehensible if he had worn a képi or a cape or even carried a bâton. It was noticeable that Lucie wore an apron in an early scene when she was playing a waitress - can one infer that girls like to dress up more than men? The programme began with breakfast and went on to dinner; with the interlude on Florence Delaage. French meal customs were explained, as were the various types of restaurants one will find in Paris, and the way of getting to a restaurant via the Métro. The programme ended as it began and all programme credits at the end were run through in French.

#### Demonstration Techniques

In most cases meanings are demonstrated by associating the word with the thing. This does work most of the time but difficulties do arise with taking two cuts of meat and labeling one boeuf and the other porc when there is no really effective way of distinguishing them. Translation is out, although M. Treil does appeal to English cognates to prepare the French words boeuf, porc, salade, omelette, etc. Some quite simple





details are used also - a clock at 9.30 over a table set for breakfast, at 1.00 over a lunch table and at 6.30 over a dinner table.

### General Remarks

In general this programme is not as convincing as the radio programmes - the extra dimension is not well handled and at times seems embarrassing.

#### 2.11 Québec T.V. (French lessons)

I was not able to get films of these broadcasts. The Manual for Fall 1965 gives broadcasts for Grade III, IV, VI and VIII. All the lesson sketches give vocabulary and there are songs in the back of the booklet. It seems that they are of the usual school lesson format.

#### 2.12 Ontario T.V.

There are no official school telecasts in Ontario. The most important authority in the province is META. Though they did not lend me films I saw one of their programmes when I was in Toronto. The French programmes are aimed at second-year pupils. They are broadcast fortnightly, but at the time of broadcast they are shown twice - the repetition following immediately on the broadcast.



As far as I could judge on one viewing, the French is sound, if slightly below speed and the programmes very carefully produced, using all sorts of means from live actors to animated cartoons. Guides are on issue to teachers. The lessons are summarized and vocabulary is given for class preparation and follow-up.

In Ottawa the School Board has French Broadcasts over CJOH 13. These are broadcast twice a week. On Sunday mornings there is a half-hour French programme given by Jean Miquet. It is along the lines of Nova Scotia's Le Français pas à pas, but a little more formal. Doubtless other School Boards in other parts of Ontario have similar programmes.



### 3. Summary and Recommendations.

Some facts are clear from our examination of the programmes used in Canada. The most striking and tragic is that where CBC have complete control the standard of both French and English used is excellent, but that leaving the selection of broadcasters to the provinces is risky. Leaving out Alberta, which does not use local talent, the French of five out of the other nine provinces is substandard, and in the other provinces is pedantic almost to the point of falsification.

The second clear point is that the writers hired by the departments in many cases do not know what they are doing. I would exclude only British Columbia, Manitoba and Ontario from this statement, and also Mrs. Graham from Nova Scotia. The third striking point is the better performance on Radio in general than on T.V. And fourth, it is a glaring anomaly that French, a national language, should be taught almost completely detached from any national relevance.

For these reasons alone some rather radical changes are needed.

The whole question of educational broadcasting hinges on the use made of it. Indications are that few teachers use the broadcasts. The main reason given, apart from the difficulty of following the dialogue is that one cannot timetable





a whole school to fit in with the rigid Broadcast schedule. One must remember that French is not the only subject taught by these means. Thus the whole concept of school broadcasting can be brought into question on the matter of utilization, let alone the quality of the work that is being done in many places. The dilemma is that Radio and T.V. are extremely useful aids but that forcing a system to use them could result in handicapping teachers and pupils, who for one reason or another, could not do so.

#### A. Recommendations.

##### 3.1 Content and Purpose.

3.1.1 Educational authorities should review their teaching by Mass media and decide:

- a) What function it has at present;
- b) What function they would want it to have.

Possible functions fall into two groups: giving the main substance of a course or giving enrichment material. Under the present system this is a course of action for the Provincial Departments. They must however be guided by the amount of time and the facilities available from the broadcasting agencies, as well as by their own needs and the talent available. Relationship with the local syllabus should be worked out and kept to in such a way that although pupils will gain a marked advantage if they use broadcasts, they will not be hopelessly penalized if they do not.



3.1.2 French should be presented as both an important language of culture and as a Canadian language. While there is little risk with the present state of ignorance about French in Canada that the second will be overemphasized, a balance must be kept.

B. Human Material.

3.2.1 Although these are educational programmes, present performance shows that entrusting choice of personal to the Provinces is an extremely chancy business. It is therefore recommended that all those who propose to teach French or English over the air should undergo a CBC announcers' audition in the language they wish to teach. The CBC is competent to do this as the spoken word is their speciality and announcers are, on the whole, well picked. Those who wish to use both languages should be auditioned in both.

3.2.2 Where teachers of a requisite standard are not available actors should be used. If the programmes have been properly written, this will not harm their efficacy as teaching material, but will certainly enhance it.

3.2.3 More thought should be given to the possibilities of employing a varied range of voices on Radio and T.V. At the moment the flexibility of the medium is not being exploited. Using human supports for the main teacher is especially important if the programme is teaching more than enrichment material.





C. Technical

3.3.1 School language broadcasts should be made with the same care and attention to detail as commercial broadcasts.

D. Administrative

3.4.1 After the rough specifications and drafts have been worked out by the commissioning authorities, the CBC should have full responsibility for polishing, editing, casting and production. The local authorities have shown that, in many cases, they do not know how to lay out teaching material for broadcasting.

3.4.2 Tapes and films should be checked from the point of view of language, educational and entertainment value before release.

3.4.3 For their full effect broadcasts should be repeated with time for review between the times of transmission.

3.4.4 To allow full scope for broadcasts, especially where there is a teacher shortage the use of closed circuit transmission should be investigated and, during school hours, special frequencies and channels should be set aside for school broadcasts and E.T.V. The power and coverage required for these would probably fit them for concert and cultural broadcasting along the lines of the B.B.C. Third Programme.





3.4.5 Programmes should be kept on tape and film and be lent to schools as is done in several provinces at the moment. As far as possible, borrowings should not be compulsorily restricted to schools within each province, but interprovincial borrowings should be possible.

3.4.6 Scripts should in all cases be available to pupils and teachers to ensure effective preparation and follow-up.

3.4.7 To be really worthwhile, programmes should be broadcast weekly.



TABLE I

RADIO BROADCASTS  
1965-66

(Local time)

	Monday	Tuesday	Wednesday	Thursday	Friday	
10.45		<u>Nfld Grade 5</u> <u>Once a week</u>		<u>Nfld Grade 8</u> <u>Once a week</u>		10.45
11.00		<u>Ontario Se-</u> <u>nior French</u> <u>6 times a</u> <u>term</u>				11.00
11.15		<u>Ontario</u> <u>Inter. French</u> <u>6 times a</u> <u>term</u>				11.15
11.30						11.30
2.00	BC French <u>Ecoutez &amp;</u> <u>1st Fr.</u> <u>alternate</u>					2.00
2.15						2.15
2.30	<u>Parlons</u> <u>Fr.</u> Maritimes <u>Once a</u> <u>week</u>	<u>Chantons</u> <u>ensemble</u>  N.S.	<u>Parlons</u> Mieux  N.S.	<u>Lisons</u>  N.S.		2.30
2.45						2.45
3.00	<u>Le Quart</u> <u>d'Heure</u> <u>fr.</u> Manitoba <u>9 Broad-</u> <u>casts</u>					3.00
3.15	<u>Voulez-</u> <u>vous</u> <u>parler fr</u> Saskatche- wan for nightly					3.15

N.B. Quebec had no language broadcasts this year.





TABLE II

TELECASTS

(Local time)

	Monday	Tuesday	Wednesday	Thursday	Friday	
9.15	Calgary Parlons fr. Edmonton	Calgary Parlons fr. Edmonton	Calgary Parlons fr. Edmonton	Calgary Parlons fr. Edmonton	Calgary Parlons fr. Edmonton	9.15
9.30			Quebec Grade IV	Quebec Grade VI	Quebec Grade III	9.30
9.45					META Toronto once a week	9.45
10.00				Manitoba Saskatchewan B.C.	Quebec Grade B.C. VIII	10.00
10.15				Maritimes Visite au Québec	French to use Term II	10.15
10.30	Nova Scotia Grade 8	Nova Scotia Grade 7	Nova Scotia Grade 8	Nova Scotia Grade 7		10.30
10.45	←--- every week ---→					10.45
11.00						11.00

(Losses)

TABLE II

TABLE II

Monday	Tuesday	Wednesday	Thursday	Friday
9.15 Calgary Partons Jr. Edmonton	9.15 Calgary Partons Jr. Edmonton	9.15 Calgary Partons Jr. Edmonton	9.15 Calgary Partons Jr. Edmonton	9.15 Calgary Partons Jr. Edmonton
9.30	9.30 Quebec Grade VI	9.30 Quebec Grade VI	9.30 Quebec Grade VI	9.30 Quebec Grade VI
9.45				9.45 Quebec Grade VI
10.00				10.00 Quebec Grade VI
10.15				10.15 Quebec Grade VI
10.30	10.30 Nova Scotia Grade 5	10.30 Nova Scotia Grade 5	10.30 Nova Scotia Grade 5	10.30 Nova Scotia Grade 5
10.45	10.45 every week			10.45 every week
11.00				11.00 every week



## Alphabet of the International Phonetic Association

Consonants	Bilabial.	Labiodental.	Dental and Alveolar.	Retroflex.	Palato-alveolar.	Alveolo-palatal.	Palatal.	Velar.	Uvular.	Pharyngeal.	Glottal.
Plosive . . .	p b		t d	ʈ ɖ			c ɟ	k ɡ	q ɢ		ʔ
Nasal . . .	m	ɱ	n	ɳ			ɲ	ŋ	ɴ		
Lateral . . .			l	ɭ			ʎ				
„ fricative .			ɸ β								
Rolled . . .			r						ʀ		
Flapped . . .			ɾ	ɽ					ʁ		
Rolled fricative .			ʀ								
Fricative . . .	ɸ β	f v	θ ð	s z	ʃ ʒ	ç ʝ	j	x ɣ	χ ʁ	ħ ʕ	h ɦ
Frictionless Continuants and Semi-vowels . . .	w ɥ	ʋ	ɹ				j (ɥ)	(w) ɣ	ʁ		
Vowels	Rounded						Front Centr. Back				
Close . . .	(y ɯ u)						i y i ɯ u				
Half-close . . .	(ø ɔ)						e ø ɐ ʏ ɔ				
Half-open . . .	(œ ɔ̃)						ɛ œ ʌ ɔ				
Open . . .	(ɒ)						a ɶ ɒ				

The position of the symbols on the table are determined according to place of articulation: it is assumed that the left side of the table represents the front of the mouth. Most of the terms are self-explanatory. Sounds of standard French (at least as it is taught in school) are enclosed in boxes. One should add the 4 nasal vowels to the list  $\tilde{a}$ ,  $\tilde{e}$ ,  $\tilde{i}$ ,  $\tilde{o}$ . Marking the list for English would have made it complex and misleading as standards of English pronunciation are not fixed as those of French, and French sounds are not quite the same as English, even if they share the same symbol.

